

HAUNTOLOGY MAN

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Hauntology Man, a 48-minute documentary, follows former UNT professor, Dr. Shaun Treat, as he leads a walking ghost tour of downtown Denton, Texas. As the expedition moves from storefront to storefront, each stop elicits a new tale. But, as Dr. Treat points out, the uncertainties of history are the real ghosts. That is, rather than simply presenting a "haunted history" of Denton, it's more accurate to say this movie's center resides at the precipice of a "haunting history." Not all ghost stories need spectres. Sometimes not knowing is ghost enough.

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CHAPTER 1

PROSPECTUS

Overview

Tentatively entitled, *Hauntology Man*, this short expository documentary is structured around a guide leading a small, albeit enthusiastic crowd on a walking ghost tour of downtown Denton, Texas. As the expedition moves from storefront to storefront, each stop elicits a new story from the guide. While some tales do indeed reference specters or allude to the supernatural, many others accounts--like questions of who's really buried in John Denton's grave, the life and death of outlaw Sam Bass, and Denton's 1922 overrunning of its own African American community--lack the metaphysical altogether. Of the many tales told by the tour guide, these three--Sam Bass, John Denton, and Quakertown receive the most attention. Hence, the film covers a medley of mostly unrelated narratives but, with that said, each individual story shares two commonalities: 1) a direct affiliation to north Texas history and 2) some level of disquietude spurred by either the imperfect records of these respective histories or the rather inconvenient implications they bring. That is, in *Hauntology Man*, historical misgivings are the real ghosts.

The portrayal of the tour itself gets juxtaposed with interviews (formal and informal), archival images, and a various array of visual evidence. Meanwhile, the tour guide--Dr. Shaun Treat, a former communications

professor at the University of North Texas--will also serve as the documentary's primary subject and interviewee. As someone who enjoys history and storytelling, the charismatic Dr. Treat moved to Denton in 2006 where he started planning and compiling his ghost tours which he then began performing in fall 2011. His "ghost" stories are based upon his own archival research, which mostly relies upon oral histories, books, family diaries, newspapers and, sure, the occasional Google search. While a small portion of the documentary focuses on Dr. Treat himself--his background, interests, and worldview--thematically speaking, *Hauntology Man* aims to communicate and demonstrate multiple meanings of the word *ghost*. A ghost, according to Dr. Treat, "is a spectre that haunts," and, because of this, in a sense the haunting nature of ghosts "makes them a subtext to the real history." He adds, consequently, that a ghost is:

Neither here nor there. Neither alive or dead. It's both yes and no...A ghost is something that you're not really sure. You can't make sense of it. It kind of escapes that sense-making. It's a name, a label where we had no idea what that fucking thing was.

This phenomenon--the inability to identify or verify a historical narrative--serves as the universal component of *Hauntology Man*. Regardless of whether a ghost is directly associated with Denton, Texas or any other location in the world, a "ghost" *haunts* when it nests somewhere in-between A) ignorance of the past and B) an empirical uncertainty of the past.

Hopefully, for those who see this documentary, they'll be able to recognize that the uncomfortable and untidy history that surrounds Denton could just

as easily have been invoked through the audience's own hometown or the city from which they now reside. This is the universal element of the narrative. "Denton is a very haunted place," Dr. Treat says, "but I suspect it's not unlike any other place across the American south."

Building upon a preexisting historical bedrock can prove difficult because, so often, some portion of the foundation remains supple and malleable. Naturally, as a result, curiosities get stirred but never sated. Furthermore, these forms of mystery tend to gain traction with their respective audience since, at their center, only immature or unsatisfactory hypothesis get deposited. In other words, the conundrums and riddles of history have a resonating, haunting effect. Barring the introduction of new historical facts, conjecture fills in the gaps--as do legends, myths, fables, folktales, and hearsay. Without additional pieces to solve the historical puzzle in question, no one's really sure what a more completed version of the narrative might resemble.

Dr. Treat has targeted this precise style of tale and so, by default, *Hauntology Man* features them as well. So, again, the real ghosts are the historical misgivings themselves. This means that instead of the film simply presenting a "haunted history" of Denton, it's more accurate to say the movie's center can be found at the precipice of a "haunting history." In a February 2017 email exchange with me, Dr. Treat wrote:

In my head, at least, each of the stories told tie into a larger theme that is simply this: Denton -- like most historic towns -- is haunted by

piecemeal stories of a forgotten past. If "history" is a collectively agreed-upon fairytale of our benevolent community's past and people, then ghost stories haunt our collective unconscious with tales that may challenge or problematize such self-congratulatory narratives. Memory and selective RE-membering is also always an act of dis-membering and intentional forgetting.

Ideally viewers of *Hauntology Man* might also discern and/or encourage a transformation from the profane to the sacred, specifically in regards to location. Quite possibly, the very spot from which they watch the movie might also have wonderful histories associated alongside it, yet the stories go largely ignored. For every single place anyone has ever visited, there's the same potential for a neglect of the past. In *Hauntology Man*, the banality and familiarity of a typical American main street forges a connection with a mere smidgen of its own fantastical, crawly, and bewitching pasts. Each ostensible cafe, coffee shop, bar, bank, or bookstore houses a rather unheralded history and, just outside their respective doors, the sidewalk serves as the portal to unlocking their many overlooked dramas, comedies, or tragedies.

As *Hauntology Man* depicts downtown visitors, customers, and patrons hurrying to their next destination, viewers of the film will see just how easy it is to step over or around history. So maybe--just maybe--*Hauntology Man* can help viewers see how slight adjustments in their own perspective might assist them in consecrating the mundane. If it weren't for a handful of inquisitive community members walking the occasional ghost tour, practically no one would take the time needed to stop and consider the

histories in which their respective surroundings entail. Nor would local histories get framed within larger contexts. But, on his tours, Shaun Treat tries to do this. This film attempts the same. Much like Dr. Treat himself, this documentary invites onlookers to contemplate how traditional narratives might be inundated with unanticipated ramification(s). And, finally, perhaps *Hauntology Man* might also in some way validate the benefits of reflecting upon the past, the limitations of studying history, and the boundlessly transcendent nature of seemingly normal, everyday whereabouts.

Treatment

Nothing to see yet--just a black frame--but can hear the distant dinging of a railroad crossing. The sound continues as the following text appears:

Spectrality does not involve the conviction that ghosts exist or that the past (and maybe even the future they offer to prophesy) is still very much alive and at work, within the living present: all it says, if it can be thought to speak, is that the living present is scarcely as self-sufficient as it claims to be.
--Frederic Jameson

With the abrupt, piercing honk of a train, comes the image of a train station--"Denton" it says. At the crossing, warning lights flash red. After a few more blasts from the horn--each increasing in intensity--the sound of a passing locomotive. As it rattles the tracks, there's also a *woosh* between its incremental cars. It sounds so close but, at the vacant railroad crossing, all

is still. At the intersection, the tracks span in four directions. Clamoring train noise but no train.

Dr. Shaun Treat's voice is heard over a few establishing images of downtown Denton, Texas. A jagged, back wall of assorted local businesses and, towering above them, Courthouse-on-the-Square breaks the rays of the setting sun. A highway sign reads: *Denton. Next 9 Exits*. A map of Texas, denoting Denton's location with a star. Shaun Treat says, "People often ask me if I believe in ghosts. And I'm like 'that's not even a question.' The question is do you have one?" He keeps talking but, as it trails off, can't quite make it out.

Dr. Shaun Treat, about 50-years-old, he's always wearing a ballcap and chatting up Texas history. Originally an Arkansas boy, he went to Baton Rouge to pursue a PhD and, afterward, moved to Denton, TX where he taught communication courses for almost a decade. And he hasn't lost his still has a habit of professing. Says things like, "Dark money has pervaded local politics," or "Chili recipes vary across the country and Texas' isn't as spicy as they'd like to think." He's the type of person whom might hold up his latest comic book and start talking about what superheroes have to do with Derrida.

Professional research hasn't just been a vocation for Shaun. It's one of his primary forms of amusement. All too often, he can be found on Denton Square smoking a cigarette, drinking a beer, and talking up one of three

main topics--politics, comics, or history. He used to spend half a Saturday in the Denton Library archives then go home to tell his girlfriend about his findings. Mostly stories and histories about north Texas--Bonnie and Clyde, outlaw Sam Bass, Houdini came to Denton once. But, after a few years, his girlfriend grew weary of listening to Shaun repeat the tales; she encouraged him to find someone else.

Sometimes, when telling his ghost stories, he even refers to them as "my ghosts." He'll say something like, "I've got four female ghosts on the square," as if they these ghosts were some of his friends. These tales are part artful expression, part proverb, part scripture and--as he continues to add new tales to his repertoire--part of his air supply.

It's clear he's entertaining his own curiosities but it's also obvious that he hopes to impart his excitement to others. And there's always a morale of the story too. In an interview above downtown Denton, he says that, around the year 2010, he began expressing interest in Texas lore through his website Denton Haunts. He'd write 500-word blog posts about the "ghosts" that haunt Denton County.

In Shaun's mind, there's never a fully banal or profane moment to life. For him, indifference and ignorance are one-in-the-same: a worldview not worth having. He insists that, wherever he's at, the experience has something to teach. And, if it doesn't, it's simply because he's not looking hard enough. Enlightenment might come in opening his mail. Magic can be

found in the details of an old photo. Derrida, cocktails, and comic books--for Shaun--they're connected.

That's why he progressed from his Denton Haunts blog to his walking ghost tours on Denton Square. Each narrative has something new to offer and, best of all, will continue to do so because none of them will ever fully satisfy his curiosities. That's the fun and the haunt. Ghost stories, even after they're conveyed, leave a residue. A mystery. A legacy attached to the debris.

Shaun, in an interview at the top of the county courthouse, says, "A ghost is a spectre that haunts. It's something that you're not sure what's knowable and you're never going to know. So many people tell me, 'I don't know if I believe in ghosts but here's this weird thing.' A ghost is a thing that we can't explain and, because we want it to make sense to us, that's the haunting."

Quality of life in Denton seems pretty good. Two major universities. Vibrant arts and culture. In 2010, *Paste Magazine* said Denton had the best music scene in the country. In 2012, Business Insider ranked it the number one small city in America. Meanwhile, should Dentonites ever want to explore opportunities outside their friendly confines, just 40 miles away, Dallas and Ft. Worth await.

In many ways, Shaun would agree. "Denton's quality of life," he says, "is pretty high on the hog. There's plenty to be proud of around here but if

we're paying attention there's plenty that ought to disrupt our calm. It's no use hiding though. The consequences and aftermath of history don't go away just because we want them to."

On a warm evening in early May, the sun has just gone down on Denton Square. Pretty typical. A line of shops on all four sides and, at the center, an old courthouse in the middle. Shaun, smoking a cigarette and sitting on a park bench, casually interacts with the passing pedestrians. As they wait for the crosswalks, Shaun points out the tombstone that's on the opposite side of the street, maybe 200 feet away. Most haven't noticed it before. "Who," they ask, "is buried there?"

Prior to the beginning of the ghost tour, a few informal responses from the tour participants. They talk about the reasons for going on the tour. They say things like, "I'm here tonight because I've always wanted to see a ghost."

"One of my favorite professors," says Shaun, "told me never confused the facts of the story with the truth of the tale. Even if it's John who is really buried here, that fact shouldn't change the truth of his tale. Most of all, the John B. Denton is haunting because he's another celebrated historical figure that might have hurt more people than he helped."

A group of ten or so has followed Shaun to the peculiar, inconspicuous tombstone. Shaun and his group share the courthouse lawn with a young couple flirting in the grass. On the courthouse steps, ornery teenagers shove

each other and run away. Generally speaking, Denton doesn't seem to take much notice. But, unabashed and uninhibited, Shaun forges on with the story about who's buried below their feet. Whenever his audience isn't wiping the sweat from their foreheads, they listen attentively. Some have their arms folded. Some nod. One woman shifts her stance from her right leg to her left.

"John Bunyan Denton," Shaun tells them, "has been buried here since 1901. But he died in 1841 and this is his third grave." Since the body has been moved on three occasions, the ghost in this story is whether John is really buried in this location.

The crowd seems to assume the city and county are named after John Denton. They're right. "If you're going to do a ghost story about Denton," Shaun says, "you've got to start with John." As the crowd hovers around the tombstone and Shaun, they learn the history of John B--a Methodist preacher, a great orator, captain in the Texas military, and died while leading a charge on the Indians of Keechi Village. "Could it be," Shaun asks, "that one of the people John went to kill but, in turn, killed him is actually buried here?" What Shaun wants people to know is "John B. Denton narrative cannot be controlled. It will not be subservient to some people's preferred historical account. In other words, one ghost here is is not necessarily the case that something "better" took over the land here."

Shaun happily shares photos of himself dressed as John Denton--taken at the 170th Denton County anniversary. There, he had been asked to give a speech as the ghost of John B. Denton. One picture depicts Shaun lying inside the grave and he explains that, although he'd been asked by festival organizers to lie on the tomb, Shaun still feared he was breaking the law. He explains that as he pretended to be John Denton for the county's anniversary, Shaun gave a speech that apologized on behalf of John Denton for contributing toward the displacement of many people.

A ghost that perhaps united as well as displaced some people of Denton was outlaw Sam Bass. An intertitle says *The Three Ghosts of Outlaw Sam Bass*. An 1876 archival photo depicts the west side of Denton Square. Treat says, "There are a few photos that depict what Denton looked like when Sam Bass came here in 1870. He was 19 and came to Texas from Indiana." Treat and the ghost tour have now convened on a different spot on the courthouse lawn, the Abbey Inn and Denton Co. National Bank Building behind them.

An archival photo of a young Sam Bass, clean shaven, while Dr. Treat explains that Sam Bass first worked in the stables at the Lacy Hotel on the square. And image of the Texas Building, big and brown. Treat says the Texas Building on the square was, in fact, the Lacy Hotel. Those on the ghost tour give the building a look.

Outlaw Sam Bass first worked as a stable hand for Sheriff W.F. 'Dad' Egan. Shaun says that, paradoxically, this job taught Sam Bass the landscape and backtrails of north Texas, which helped Bass avoid capture from Egan. In all, according to Shaun Treat, the tales of Sam Bass' exhibit three distinct ghosts: 1) the whereabouts of Bass' gold, 2) Sam Bass' possible benevolence and charity (by giving money to two different widows, Bass' legacy shares similarities with Robin Hood myths), and 3) Bass' horse, the Denton mare.

While archival photos of Bass and his gang are seen, Shaun gives his interpretation of the legacy and lesson of outlaw Sam Bass, namely Bass as anti-hero. Dr. Treat tells his listeners that "the numerous tales of Bass' charm, likability, and helpfulness to his neighbors should make us wonder why so many people were eager to help stymie Bass' pursuers. In other words," says Shaun, "some outlaws at the time were revered because they were seen as anti-establishment and local protectors." An intertitle reads: "I've got the world by th' tail, money's only good 'til yer dust!--Sam Bass."

The exterior of JJ's Pizzeria features a bright marquee. Inside, a female employee leads Shaun and a few others into the basement of JJ's Pizzeria. She tells the group, "Two years ago, I was working and had to get supplies out of the basement. I go down there and--it was there. I saw it. I dropped the jar of olives and ran upstairs. Now, I still won't go get olives when they ask me to."

After a few, random patrons on the square recount their own personal experiences with ghosts, Shaun Treat tells his final three tales. These go into detail about 1) Quakertown, 2) the local Confederate Monument, and 3) the "Goatman" of Old Alton Bridge. Denton's historically African American community of Quakertown, Shaun explains, was displaced in the early 1920s where a park now stands. Much of the motivation for this was for Texas Woman's University (then known Girls College of the Industrial Arts) to create separation between itself and its black neighbors. Those living in Quakertown lost not only easy access to downtown Denton but, worse, their sense of worth and community. Next, standing in front of Denton's confederate monument, Dr. Shaun Treat explains that the erection of the monument was part of a movement across the South after World War I. Led and organized by many children and grandchildren of aged and dying Confederates, this movement aimed to pay homage to the passing Confederate generation but, Shaun adds, "part of this conflict stemmed from white men returning from World War I to find African Americans holding their old jobs. Sentiments of 'the South's gonna rise again tonight' and the like began at this time." The third tale, The Goatman, tells of Oscar Washburn. Washburn provided goat meat and goat milk to the people of Denton. One night the KKK hung Washburn, aka "The Goatman," for merely hanging a sign on the bridge that advertised his business. Many versions of the story abound but one of Shaun's favorites claims that the Goatman still

haunts the bridge and only allows people to pass just so long as they do not have the blood of Klansmen within them.

"The lesson of all these stories," Shaun says, "is one of ignorance and self-comforting narratives. You might not know about your own family history...might not know if you have a Klansmen bloodline. Such ignorance will not protect you from consequence. Whether or not we acknowledge it, we have responsibilities to the history that has put us here and the history we're creating. Self-comforting narratives tell us what we want to hear and believe. Ghost stories are a subtext to the 'real' history. Denton's Confederate Monument, for example, is merely a physical manifestation of what we're blind to everyday. A plaque, near the monument, says, *testimony that God created all men equal with certain inalienable rights*" and *a reminder that "We are all one, citizens of Denton County.* For such noble sentiments to ring true, however, requires the dedicated vigilance of every citizen. After all, if Denton is to grow into a stronger and just community for all our neighbors, it's essential that we look to our future as we also remember hard-learned lessons from a sometimes unflattering past."

The people and landmarks of Denton--Peterbilt factory, Morrison Corn Kit grain elevator, Intersection of Oak and Fry, UNT, TWU, Campus Theatre, etc. Dr. Shaun Treat describes life in Denton. He says, "People work here. They mow their lawns. They go to a concert. Raise their kids. Go to the show. But, just like anywhere else in the country, things have happened

around here that should haunt us. I suspect it's not unlike any other place across the American south. As these are haunted, kind of American gothic places where you've got this interesting, tidy version of history. But you also have these ghosts that kind of haunt that tidy narrative." Image of City of Denton historical marker. "These stories could be told anywhere...about any other town. Wherever you live, even if you've lived there your entire life, there are things you don't know about it."

Just before the crowd breaks to go their separate ways, Shaun says, "Tradition says that in talking about the spirits we sometimes raise them. So, tonight, we thank the spirits for allowing their story to be told today."

Outline

- I. Introduction: a doc with something to do with Denton, Shaun, and ghosts
 - A. Something to do about ghosts
 - 1. Intertitle: Spectrality does not involve the conviction that ghosts exist or that the past (and maybe even the future they offer to prophesy) is still very much alive and at work, within the living present: all it says, if it can be thought to speak, is that the living present is scarcely as self-sufficient as it claims to be.--Frederick Jameson.
 - B. Establish the setting of Denton as the film's primary concern/location.
 - C. For viewers, establish curiosity and sense of mystery that is to come.
 - D. Introduction to Dr. Shaun Treat.
 - 1. Dr. Treat established as film's main subject and, among other things, a ghost tour guide.
 - 2. His stories are for everyone, not just Dentonites. These are universal tales told through the particular example of Denton, Texas.

II. John Bunyan Denton

A. First ghost story is concerned with the story of John Bunyan Denton.

1. Identify John B. Denton as “founder” of the Denton community.
2. What we know about John Denton:
 - a. Methodist preacher
 - b. Came to the Denton area in 1830s.
 - c. Became captain in Texas militia in 1839.
3. Peters Colony (before statehood and before Denton became a county)
 - a. Peters Colony served as “human shield” between Indian territory and other white, Texas settlements.
 - b. Depict/show/identify Peters Colony in relation to Indian territories.
4. Battle of Village Creek
 - a. Comanche attack and murder of the Ripley family in Clarksville, TX.
 - b. Texas militia seeks revenge on unrelated encampments at Keechi Village Creek (present day Arlington).
 - c. John B. Denton orders a charge and, almost immediately, an arrow kills him.
 - d. Texans retreat. John Denton gets buried in unmarked grave at Oliver Creek.
5. 1856 discovery of what’s believed to be John Denton’s remains.
 - a. John Chisum interested in John Denton’s burial site.
 - b. John Chisum has Denton’s body moved to Chisum’s farm.
 - i. Buried in a box in a corner of the yard.
 - ii. John Denton’s body remains here for 40 years.
6. Old Settler’s Association of Denton Wants John Denton’s Remains
 - a. Wisdom Gober, after buying the land from John Chisum, is not in possession of John Denton’s body.
 - b. Letter of authentication from John Chisum. This authenticates the remains as those of John B. Denton.
7. Nov. 21, 1901, John B. Denton’s remains are moved a third time. Now he rests on the lawn of old Denton courthouse.

8. The “ghosts” of John B. Denton, i.e. why his story should be viewed as haunting.
 - a. Don’t know if it is/was really John at first grave. Therefore, it is unknown if the second and third burial sites contain John Denton’s remains.
 - b. If it is/was John Denton, it’s only part of him. For years, his body washed into Denton soil so he is literally everywhere (not just on Denton Square).
 - c. The John B. Denton narrative cannot be controlled. It will not be subservient to some people’s preferred historical account. In other words, one ghost here is not necessarily the case that something “better” took over the land here.
 - d. John Denton was an oppressor and displaced people.
 - e. Those who first occupied this land might be occupying it in the form of John B. Denton’s burial place.
 - f. The “ghosts” don’t care about facts, such as whom is really buried in Denton’s grave.
 - g. This “haunts” because it will always lack certainty.

III. Dr. Shaun Treat--His Point of View, Perspective, and Background

A. Former university professor that came to Denton in 2006.

1. Dr. Treat working on UNT campus.
2. Raised in Fayetteville, Arkansas. Doctoral Work at LSU.
3. How Arkansas and Louisiana influenced his formal education and interests.
4. During his research, Treat came across compelling local “ghost” stories. This led to more formal investigating on his part.
5. Kept telling these stories to his partner. She grew tired of being his only audience and encouraged him to find other forums.
6. Reactions/Questions of other people wanting to know about these tales.
7. 2011--After compiling numerous “ghost stories, Dr. Treat began organizing his ghost tours and corresponding website.
8. Denton Haunts Blog.
9. Tour goes assessment/response to Dr. Treat

B. Treat’s definition of a ghost.

1. "A ghost is a spectre that haunts. It's something that you're not sure what's knowable and you're never going to know. So many people tell me, 'I don't know if I believe in ghosts but here's this weird thing.' A ghost is a thing that we can't explain and, because we want it to make sense to us, that's the haunting."

2. Selected moments/highlights from a ghost tour or two.

C. Defining Denton as a character for this documentary

1. *Business Insider* Magazine: number one small city in the USA.
2. Dr. Treat on his assessment of what life's like in Denton.
3. The city of Denton, according to Treat, offers plenty of amenities but, at the same time, like all other towns and cities Denton also has an ugly and unsavory past.
4. Dr. Treat reminisces about when he dressed as John B. Denton for 170th Denton County anniversary.
5. In playing the part of John Denton, Treat felt compelled to publicly apologize for the consequences of John B. Denton's behavior.

IV. Three Ghosts of Outlaw Sam Bass

A. Introduction to Sam Bass/Establish as Major Old West Outlaw.

1. Moved to Denton summer of 1870. Was 19-years-old when he arrived.
2. First worked in stables and with livestock. Had reputation of being hard-working and thrifty.
3. Received first job from Sheriff W.F. 'Dad' Egan.
4. Later, Egan would spend a great deal of time in pursuit of Sam Bass, his former employee.
5. The farmhand position Sam Bass had with Egan helped show Bass Texas trails and backroads.
6. In other words, Bass' job with Egan helped Bass hide from Egan and other Texas authorities.
7. Bass soon began racing fast horses--including the Denton Mare--but, in 1876, he drove cattle north of Dodge City.
8. Received \$8000 for the cattle but he and his partner Joel Collins owed much of this money to Texas Ranchers.
9. Bass and Collins squandered the money gambling and, as a result, began looking for recruits to help them rob stagecoaches.

10. September 18, 1877: Union Pacific Robber in Big Springs, Nebraska.
 11. Sam Bass and Joel Collins (and four others) stole \$60,000 in new gold coins. This was the largest railroad robbery in Union Pacific history.
 12. The gang splits up the money and go their separate ways.
 13. Sam Bass and Jack Davis head back south in one-horse buggy. Along the way, they encounter soldiers and detectives looking for them. Sam and Jack pretend to also be bounty hunters trying to get a reward for the capture of themselves.
- B. Sam Bass, Ghost#1, What Happened to Bass' Gold?
1. Bass returns to Denton area but is killed just four months after the robbery in Nebraska.
 2. Bass' share of the booty was \$10,000. He almost certainly did not spend all of it in just four months so what happened to it?
 3. Theories of what happened to Bass' gold:
 - a. Eastern Mountain at Mineral Wells (Grigsby)
 - b. Bass held onto the gold on his way to Round Rock robbery and subsequent death. Left gold in a cave west of Prairie Dell, near Big Blue Spring.
 - c. Pilot knob--one of Sam Bass' caves, between denton and Ft. worth. Some think the treasure is buried there but, if it is, it's cursed. Slave curse.
 - d. A story goes like this: a woman was bought as a slave and taken from Denton to Ft. Worth. She's pretty sure she's going to be resold. She tells her new owner that if he'll allow her to stay with her family in Denton, she will tell her new owner the whereabouts of Bass' gold. She claims it's buried in the knob. They ride for a while. Man says okay let's check it out. She makes the man sign a piece of paper promising that she's free. The man writes the document and puts it in his pocket. They dig. The man gets sick and he dies. She takes her freedom and returns to her family in Denton.
 - e. In 1980s, infectious disease found in this cave from ticks. Rocky mountain spotted fever. Lyme disease and rocky mountain spotted fever were found in that cave and it's quarantined.
 - f. People still claim that Bass has gold buried around Denton Square.

C. Sam Bass, Ghost # 2, the widows and Robin Hood myth.

1. Widow 1--the Confederate widow

- a. The story goes that the bank was about to foreclose on a Confederate widow's home (her husband had been killed in the Civil War...carpetbagging procedure). Sam Bass gave this widow enough gold to pay off her house but he tells her to make sure she gets a receipt. She does. Widow can now prove ownership.
- b. A day or two later, Sam Bass waits for the banker on the trail. The banker is carrying the money he'd been given by the widow. Sam Bass proceeds to rob the banker and, thus, succeeds in getting back his money.
- c. Questions of Bass' charitable and benevolent nature, i.e. the Robin Hood analogy/repute.
- d. Did Bass know he was going to steal back the money?
- e. Banker plays dumb. Bass knows otherwise. Money was his own.

2. Widow 2--the wife of Deputy Grimes

- a. In 1878, Bass and his gang have, altogether, have robbed two banks and four stagecoaches in the Denton/Dallas area.
- b. Pinkertons and Texas Rangers are adamant about Bass' capture.
- c. Sam Bass gang decides to head to Mexico to hideout and, along the way, plan to rob a bank in Round Rock, TX.
- d. The gang arrives to Round Rock a day before they plan to rob the bank. They've come for supplies and to scout the bank.
- e. Gang members have not checked-in their weapons to sheriff's office.
- f. Deputy Grimes comes to collect.
- g. Fight ensues and Grimes is killed--Bass' first victim.
- h. Bass also fatally wounded but his partner, Frank Jackson, manages to help Bass escape.
- i. Bass is too injured and unable to continue fleeing.
- j. Texas Rangers (Dick Ware) arrest Bass.
- k. While in jail, Sam Bass inquires about Deputy Grimes and learns of Grimes' death.

- l. Bass asks Ranger Ware to take all the money out of his pocket and satchel and give it to Grimes' widow.
 - m. Bass is shot the day before his birthday and dies on his birthday. The day he pulled his first breath is also the day he pulled his last.
- D. Sam Bass, Ghost #3, the horses of Sam Bass (what they say about his nature, motivations, and intentions).
- 1. The Denton Mare--Robin Hood on a Fast Horse
 - a. Denton Square sightings of the Mare's ghost with Bass, bandana over his face, riding on top.
 - b. What would've happened if the mare could've kept winning or if Bass could have found another winner?
 - c. By nature, Bass is not a fighter.
 - d. Said to be a bad shot & an inept outlaw.
 - e. Getaway Horses
 - f. Sam Bass tried to avoid violence. Always used fast horses to get away from robberies rather than shootouts.
 - g. The exception is the gunfight with Deputy Grimes but more on this in ghost #3 narrative.
 - h. Generally speaking, Bass meant no harm. The gregarious character, wanted to have his fun but was also willing to spread the wealth.
 - i. One account says Denton Sheriff Egan snuck up on the Bass gang's encampment and confiscated their horses.
 - j. At sunrise, Egan awakes to a mounted Sam Bass.
 - k. Bass tells Egan, his former employed, "Wake up, Bill! I hear there's thieving scallywags roaming these parts!" And then Egan's eight year old son enthusiastically tips his hat and, as Bass rides away, the child says, "Hello ag'in there, lil' pard!
 - 2. Bass' Horse at what was to soon become Quakertown.
 - a. Again, in 1878, the Pinkertons and Texas Rangers are after Bass because of his string of recent robberies.
 - b. There's \$1000 reward for Bass' capture.
 - c. More than 200 Pinkertons and Texas Rangers come to Denton County to catch Bass.
 - 3. "The Dare on the Square."

- a. While Pinkertons and Rangers are staying at the Henderson Hotel (owned by Murphy family), Bass taunts them. Story is that he saw his own wanted poster and felt he was worth more.
- b. Two versions of dare on the square
- c. Either the Pinkertons receive a signed message from Bass daring them to meet him on the square (signed "Sam Bass kiss my ass."), but think it's a hoax.
- d. Pinkertons drunkenly shouting back at Bass come to realize they're in friendly territory--sympathetic to Bass. No one had yet come to collect the reward. Pinkertons realize they might get killed or, if they kill Bass, they might have a riot on their hand. They blow out the lights and pretend to go to sleep.
- e. Next day, Bass circles the square with guns blazing. He's able to outmaneuver the many Rangers and Pinkertons, possibly with help from Denton citizens.

E. Shaun Treat's Interpretations/Conclusions on Sam Bass

- 1. Sam Bass as antihero...a tale of heroic outlaw/villain.
- 2. The outlaws at the time were not the only ones suspicious and skeptical of law enforcement. The public was too. They sometimes viewed law and order as something that was in no position to help. In fact, authority figures were against them.
- 3. Stories abound of Sam Bass being aided by rural Denton locals whom had little love for the banks and the railroad tycoons during these hard Reconstruction days.
- 4. These numerous tales of Bass' charm, likability, and helpfulness to his neighbors should make us wonder why so many people were eager to help stymie Bass' pursuers.
- 5. Outlaws revered because they're seen as anti-establishment and local protectors.
- 6. Intertitle: "I've got the world by th' tail, money's only good 'til yer dust!"--Sam Bass.

F. Sam Bass Epilogue: "Judas" Jim Murphy

- 1. Authorities could not get anyone to inform/squeal on Bass.
 - a. Jim Murphy, longtime friend of Bass, becomes informant.
 - b. Rangers threaten Jim Murphy and his father, Henderson (of the Henderson Hotel). Jim Murphy agrees to help if Rangers promise not to kill Bass.
 - c. Murphy gets dubbed "Judas" Jim Murphy.

- d. Murphy family moves to Cooke County--it's said this is because of their shame.
- e. Frank Jackson--the member of the gang that helped Bass after he was shot--not clear what happened to him. But some stories say he came back to Denton in order to kill Judas Jim Murphy.
- f. Ironically, Murphy had written a letter to the governor asking that Frank Jackson be pardoned.
- g. Jim Murphy dies just a year after Sam Bass.
 - i. Atropine treatment for lazy eye.
 - ii. Possible suicide
 - iii. Comeuppance/old west justice.
- 2. Sam Bass' last hours in jail
 - a. While Sam Bass was dying in jail, Ranger Ware asks Bass about Jim Murphy. Bass says "Jim has never been anything but a friend to me." Ware explains that Murphy is responsible for Bass' capture. Bass apparently had a pained look on his face and repeats "Jim Murphy has never been anything but a friend to me."
 - b. Bass can't hold it against Murphy but, earlier in the night, Bass tells his captor, Texas Ranger Dick Ware, "I'd rather go to hell with a friend than go to heaven with the likes of you."
 - c. Here, Bass' disdain for Ware reiterates what should haunt people about this tale, namely, why were people so quick to resent establishment?

V. Reactions: People on the Ghost Tour and People around Town

- A. Denton resident(s) share his/her own ghost story near the square.
 - 1. Why they continue to tell the story/what haunts them about it?
 - 2. His/her own assessment of how others react upon hearing this particular tale.
 - 3. Regardless of whether the respective audience believes or is sceptical, the point is no one can be absolutely sure.
 - 4. Uncertainty isn't unique to Denton. It's universal.
 - 5. Intertitle: Suppose you were told there was a tiger in the next room: you would know that you were in danger and would probably feel fear. But if you were told "There is a ghost in the next room", and believed it, you would feel, indeed, what is often called fear, but of a different kind. It would not be based on the knowledge of danger, for no one is primarily afraid of what a ghost may do to him; but of the mere fact that it is a ghost. It is "uncanny" rather than dangerous, and the special kind of fear it excites may be called Dread. --C.S. Lewis

B. Ghost tour attendee(s)

1. Explain why he/she was interested in taking the tour.
2. His/her big takeaways from the tour.
3. His/her definition/understanding of "ghost."
4. Do historical uncertainties bother him/her?
5. Do they have any "ghost" stories of their own and how do these compare to their fear/discomfort toward historical inconsistency. Which haunts more?
6. His/her assessment of Shaun Treat.
7. Shaun, according to others, might be compelling, strange, goofy, intelligent, weird, interesting, etc.

VI. Shaun Treat's assessment of himself

- A. Not a Denton native
- B. Pros and cons of his perspective, since he's not from Denton.
- C. Other interests
- D. Video games, comic books, baseball, family, etc.
- E. Self effacing humor.
- F. "I could be wrong."
- G. What if people don't like Shaun or Denton history--his response.

VII. More on Shaun Treat according to his former MA student, Chelsea Stallings'

- A. Stallings' perspective/assessment of Dr. Shaun Treat
- B. Specific memory/recollections.
- C. Dr. Treat's perspective/assessment of Chelsea Stallings.
- D. Specific memory/recollections.
- E. Stallings' thesis: "Removing the Danger in a Business Way: The History and Memory of Quakertown, Denton, TX."

VIII. Quakertown (The ghost tour has moved here)

- A. General History/Background of Quakertown
 1. After the Civil War, Texas reluctantly emancipated its slaves but not until it was forced into compliance by Union Major-General Gordon Granger's army. About 250,000 ex-slaves were "freed" that day. Almost immediately, some former slaves began purchasing land.

2. It's not until a decade later, in 1875, that freed slaves began moving into Quakertown, just two blocks from what is now Denton Square.
3. This land was on Denton's floodplain so, in the 1870s, it was relatively cheap.

B. Growth and Development

1. 1876--Saint James AME Church was soon organized and an application was made in for Denton's first "free colored school." Just two years later, in 1878, the Frederick Douglas School opens.
2. The school helped the area become a more attractive and desirable place for African Americans to live.
3. By 1895, 162 students are enrolled.
4. The school and the community are influenced by Booker T. Washington's ideas of embracing self reliance, self-sufficiency, and autonomy.
5. As Quakertown population grew, the result was also an increase in civic buildings, churches, stores, organizations, and businesses.
6. 1892, from a St. James Church Gathering, the *Denton County News* says, "There is nothing small about Denton when it comes to holding a picnic. It makes no difference what the color of the participants may be."
7. Stallings and Treat weigh-in on this. Specific ways in which Denton residents marginalized, mistreated, neglected, and harmed the people of Quakertown.
8. By early 1900s, a middle class has emerged. Treat says Quakertown boasted "five flourishing African American neighborhoods."
9. Not only were there three churches and the aforementioned Frederick Douglass school, but Quakertown had its own physician (Dr. E.D. Moten), a drug store, Crawford's General Store (photo available), the Allen Restaurant and the Smith Café, Henry Maddox's boarding house, a tailor shop, Skinner's Shoe Shop, and Citizen's Undertaking Parlour.

C. Foreboding changes/writing on the wall begins for Quakertown.

1. 1903--The Girl's College of the Industrial Arts (CIA, now known as TWU) opens just one block north of Quakertown (photo of Quakertown residents, Mr. and Mrs. Skinner on Bell Avenue with TWU in the background).

2. Now nestled between the college and downtown, Quakertown had grown in fiscal value.
3. 1913--Frederick Douglass School is purposefully burned down.
4. November 18, 1920--At a Denton Rotary Club meeting, CIA president, Dr. F.M. Bradley, says the city "could rid the college of the menace of the negro quarters in close proximity to the college and thereby remove the danger that is always present. This," he added, "could be done in a business way and without friction."
5. Clearly, most all Dentonites dislike the reality of an African American community in close proximity to white women.
6. 1921--Relocation plans for Quakertown are under way.
7. 1921--KKK come to Denton.
8. They give a symbolic \$50 donation to the city's Robert E. Lee high school.
9. KKK submits a letter to *Denton Record-Chronicle*, saying they've come to protect the town and the women. It also quotes *Birth of a Nation*.
10. An excerpt reads: "The KKK stands for law and order. It stands for the protection of the sanctity of the home and the purity of young girls -- college girls who are without the immediate parental guidance...With its large membership drawn from every walk of life, it gathers information from many sources and of varied character."

D. Denton finalizing takeover of Quakertown.

1. 1921--Park bond issue. Denton voted to replace Quakertown with City Park (now Quakertown Park).
 - a. Altogether, 607 people voted and the bond measure passed by a 127 margin.
 - b. July 1, 1922 *Dallas Morning News* post. "Negros Take Notice" -- Negros take notice --No building, no moving north of the R.R. or east of CIA or south of Jase Walker's. Those already there will be given time to sell their property and move. Understand?
2. 1922--Price negotiations and relocation debates.
 - a. African Americans dissatisfied with suggested locations.
 - b. If Quakertown property owners refused to sell, the city would simply condemn their land and plow over it anyway.
 - c. Eight residents had their properties condemned in this manner.

- d. Will Hill, Quakertown resident for more than 25-years, went so far as to sue Denton but eventually he dropped his claim.
 - e. Hill drops lawsuit because he fears repercussion on his family.
 - f. Whites wanted new black community to be far away.
 - g. One petition, signed by 21 white residents, said: "The undersigned property owners and citizens of McKinney St., Frame, and Paisley streets hereby advise you that a majority of us voted in favor of the Park Bond issue; that we do not wish to sell our property on said streets, and hereby protest against any attempt to locate the colored population of Quaker Town in our midst, [*sic*] or near us than you would wish them located to you."
3. 1923--Quakertown is leveled. Most African Americans move southeast of town but some leave Texas entirely (for Kansas, California, and Indiana, respectively).

E. Ghosts/implications of Quakertown.

- 1. Quakertown residents lost part of their community--to, both, one another and Denton as a whole.
- 2. The structure on which they'd been relying upon to improve their own quality of life had rapidly disappeared.
- 3. Far longer walks to work or town. Physical and emotional distancing.
- 4. Few African American businesses reopened. Forced to do shopping on the square.
- 5. Denton inadvertently made itself even more segregated.
- 6. Benefits of the spark vs. unintended consequences.

IX. Denton's Confederate Monument (United Daughters of the Confederacy, Katie Daffan Chapter).

A. Shaun Treat explains "The Lost Cause Narrative."

- 1. During late 1910s and early 1920s, the Old South/Confederate generation is dying off.
- 2. Their grandchildren, in particular, grow fearful of an evolving and changing world.
- 3. Scapegoats. Young southerners assign an assortment of blame and criticism to this newer world they don't want.
- 4. War of northern aggression.
- 5. Federal government.

6. Industrial revolution (taking their jobs).
 7. Red Scare (abroad) vs. black scare (at home).
 8. 1905 The Klansman published.
 9. During WWI, some rise in African American affluence/middle class.
 10. Soldiers return from Europe and resent African Americans for holding their previous jobs.
 11. Sentiments of "The South's going to rise again."
- B. Preservation of southern identity via Denton Monument.
1. Denton's local Daughters of the Confederacy chapter planned and organized the monument.
 2. Denton's UDC raised the funds themselves.
 3. Treat points out the monument was built in 1918 but funds for the monument were raised in 1917, during WWI.
 4. Treat feels that, since the war forced people to ration their money/supplies, it speaks volumes about people's loyalties if they chose to donate.
- C. Possible/future removal of Confederate Monument
1. A few years ago, Treat was on local NPR while the monument's placement was being debated.
 2. Treat asks his audience to be honest about their motivations and reasoning.
 3. Does the desire to move the statue stem from believing it to be the right thing to do?
 4. Or does the desire to move the statue stem from wanting to forget the past?
 5. To *you*, which is more haunting?
- X. People on Denton Square--awareness of their surroundings and history?
- A. A few short, informal interviews with everyday Dentonites: questions and candid responses.
1. Have they noticed the grave on the square?
 2. Did they know outlaw Sam Bass worked on the square?...and/or did they know Bass had skirmishes with law men on the square?
 3. Have they seen/heard of Quakertown Park, just off the square?.
 4. Have they noticed the Confederate statue on the square?

- B. Particulars vs. Universals (Denton vs. Wherever You're At)
- C. Denton is merely an example. These stories could come from anywhere.
- D. Dr. Treat on "historian" Ed Bates.
 - 1. Treat feels that Ed Bates, writing in 1918, wrote what many consider to be a definitive guide to Denton history.
 - 2. However, Bates is *not* an uninterested observer. He wants to sell people on a manufactured, make-believe idea of Denton.
 - 3. According to Treat, Ed Bates tells an extraordinarily rosy, Mayberry-esque story of Denton. A paradise. Almost too-good-to-be-true.
 - 4. Example/excerpt from Bates.
- E. Treat loves Denton but wants *us* to remember that, sometimes, "it's an awful place too."
 - 1. Indeed, Denton is haunted.
 - 2. No such thing as a place that isn't.
 - 3. These same tales dormant lie in the annals of the audience's own hometown or place of residence.
 - 4. Treat aims to make people uncomfortable.
 - 5. Hopes his stories can and do haunt.
 - 6. It's not a ghost story if it's not ill-fitting in some form.

XI. Conclusion. Treat's overall thesis and final comments.

- A. Obligation and mandate to seek out untold/unknown histories.
- B. Lots of ghosts at Old Alton Bridge (Goatman's bridge)
 - 1. Sam Bass and Rangers had a shootout on the bridge.
 - 2. Bass escaped but he had friends/associates nearby.
 - 3. Bass' friends were not involved and yet the Rangers arrested these people anyway.
 - 4. These innocent prisoners were taken to Tyler, TX jail just for the possibility of they knew/helped Sam Bass.
 - 5. Just another Sam Bass story that reiterates why many people viewed Bass as the good guy.
 - 6. He was giving them his gold and sharing a beer with them, not unjustly incarcerating his neighbors.

C. Ghosts of Oscar Washburn

1. Throughout the world, many renown stories about Oscar.
2. At night, three knocks on the bridge's truss is said to summon the goatman.
3. Called "Goatman's Bridge" because Oscar Washburn was said to live near the bridge where he worked as a goat farmer.
4. Denton community held Washburn in high regard.
5. Washburn, after all, supplied everyone with fur, goat milk, meat, cheese, etc.
6. One day, because his house was hard to see from the road, Washburn hangs a sign on the bridge.
7. "This Way to the Goatman" it said.
8. The Klan takes offense/exception. Want to make an example of Washburn. He has, they feel, gone too far. Overstepped his station.
9. Klan goes to Washburn's house. Ties up his family and drag him to the bridge.
10. Klan hangs Washburn.
11. When they go to retrieve the rope, Washburn is nowhere to be found.
12. They assume he's hiding so they return to Washburn's shanty where they burn the house and his family. (Klan had thought the fire would cause Washburn to come out/surface).
13. Belief is that the hanging caused Washburn's head to separated from his body. Body landed in the mud below, where he procured a goat's head and used it for his own.

D. At night, three knocks on the bridge's truss is said to summon the Goatman.

1. Various stories/claims of seeing Goatman's glowing eyes, hearing snorts, hooves on the road, etc.
2. At a Denton senior center, Shaun Treat interviewed a 70-year-old about the Goatman.
3. The man had grown-up in Denton area. Says the Goatman story they'd shared as children had a variation.
4. Yes, the Goatman appears with three knocks. However, he doesn't take everyone with him.

5. According to the older gentleman, the Goatman only takes those who have the blood of Klansmen.
- E. Ignorance and self-comforting narratives.
1. Treat says you might not know about your own family history...might not know if you have a Klansmen bloodline.
 2. Such ignorance will not protect you from consequence.
 3. Whether or not we acknowledge it, we have responsibilities to the history that has put us here and the history we're creating.
 4. Self-comforting narratives tell us what we want to hear and believe.
- F. Idealized self vs. ghost stories.
1. Idealized self--a false construct. A facade.
 2. Ghost stories are a subtext to the "real" history.
 3. Denton's Confederate Monument, for example, is merely a physical manifestation of what we're blind to everyday.
 4. A plaque, near the monument, says, "testimony that God created all men equal with certain inalienable rights" and a reminder that "We are all one, citizens of Denton County." For such noble sentiments to ring true, however, requires the dedicated vigilance of every citizen. After all, if Denton is to grow into a stronger and just community for all our neighbors, it's essential that we look to our future as we also remember hard-learned lessons from a sometimes unflattering past.

XII. DENOUEMENT

- A. Thank the spirits for allowing their story to be told today.
- B. Tradition says that in talking about the spirits we sometimes raise them.

Concerns

As stated in this proposal's introduction, *Hauntology Man* focuses on four distinct histories--John Bunyan Denton, outlaw Sam Bass, and the 1922/23 displacement of Quakertown in conjunction with the 1918 erecting of Denton's U.D.C. (United Daughters of the Confederacy) Monument.

Weaving these seemingly unrelated narratives into a coherent and meaningful whole will be difficult. In essence, there is only constant here: the film's storyteller, Dr. Shaun Treat. During one of his ghost tours, Dr. Treat may very well be able to take questions from his listeners. Or, if necessary, he has the ability to repeat things, give new information, elaborate on a concept, or Dr. Treat can personally listen to and interact with his audiences. Hence, while engaging people one-one-one, Dr. Treat has more than one opportunity to clarify his objectives.

But the nature of cinema is fixed. Even when rewound and watched for a second or third viewing, at best, interpretations of the film might change or improve. Since movies are static, they're unable to rephrase or redress. They remain immutable. Thus, *Hauntology Man* has only one chance to accurately communicate what it wants people to know. Yes, this is always the case in film but, for this particular documentary, the complication comes from the need to repeatedly remind viewers why they're being asked to invest in these particular stories. Individually, each tale needs to have its own self-contained purpose but, collectively, they must share an inherent connection to the haunting history theme.

The good news is the stories do share this in common but, again, the hard part comes in clarifying how and why each of these narratives brings something new to the issue of historical uncertainty/inconsistency. Right now the best solution seems to bring the thematic concerns to light as often

as possible. Mostly, this means that, both, before and after one of the respective historical accounts gets told, the film must find creative ways to encourage rumination. Naturally, an audience wants to know what's in it for them so, between each historical narrative, the film will do its best to tell them. For example, between the John B. Denton and Sam Bass chapters, the film returns to better acquaint an audience with Denton, Shaun's personality and, most importantly, Shaun's definition of "ghost." Similarly, between the Sam Bass and Quakertown segments, the film gives a platform to people attending the ghost tour. Hopefully, this affords film viewers another opportunity to understand why these ghost tours are being told and why the tales might matter to them.

Another concern is that the first two histories, namely, John B. Denton and Sam Bass, are oriented around the personality of a single person. Meanwhile, tales about Quakertown and the Confederate Monument are slightly more indexical and encyclopedic. That is, since the latter stories are, in many ways, more general and pertain to groups instead of individuals it seems sensible to wonder if--instead of an overview--it'd be better to find a personal story to tell. Shaun Treat's weblog, *Denton Haunts*, does include information on Quakertown and the Confederate Monument and, moreover, some individual names are actually mentioned but there's not enough info to build an entire story around. Plus, since the movie is really centered around

the way Dr. Treat elects to tell these stories, it seems wrongheaded to insist, simply for the sake of the documentary, he change his script entirely.

Also, Dr. Treat has a tendency to speak off the cuff and ad-lib. It's not a matter of him not knowing what he wants to say. It's quite the opposite. In other words, Dr. Treat is a great conversationalist but that's not necessarily good for securing all the information the film needs from him. He retains information well and freely references it. So he has interesting things to say but not all those things help to progress the story that the film needs to tell. Some of his material, especially in the context of this film, can be digressive. This will complicate maintaining the natural progression of the narrative. Editing too will be difficult because of this. The concern and question here is how to handle this. Should Treat be asked to repeat things along the tour? Should he be asked to omit others? And, similarly, if these kinds of adjustments are made, how accommodating and patient will the tour attendees be? If they grow bored and frustrated by the filmmaking process, it seems likely they might cease with their participation. During shooting, I plan on keeping some sort list or notepad to keep track of Dr. Treat's talking points.

And, finally, it's also worth mentioning that most all the histories here get filtered through a single perspective, Shaun Treat's. As with many things, strengths and weaknesses are intimately and inexorably linked. In focusing on Dr. Treat's point-of-view, there's more opportunity to

understand his interpretations but also more opportunity to invest in him as an individual. However, his perspective does not really get supported or challenged by anyone else--other historians or the like. Similarly, African American narratives are included in this documentary but they're told by a white male film subject and a white male director. As such, a fair criticism of *Hauntology Man* is whether these narratives--Quakertown in particular--are equitably and prudently represented. Indeed, the theme of the documentary pertains to the control and co-opting of historical narratives. And, ironically, it's possible the film will also do this.

Intended Audience and Distribution

As I've learned from my spring 2015 internship with Media Projects Inc., numerous universities and libraries are viable outlets for documentary film. I'm hoping to develop a list of university departments--history, philosophy, anthropology, etc.--that might find *Hauntology Man* to be of interest for their undergraduate students. Datadocs is a division of Datalus pictures, a transmedia production company started by former Johnathan Paul, a former MFA graduate from UNT's Media Arts Department. Part of their goal is to find academic outlets for films such as *Hauntology Man* and, ideally, they too will help to distribute the movie.

This short documentary, *Hauntology Man*, will then seek distribution through festivals, conferences, online screenings, and even broadcast. For

the latter, the Dallas-Fort Worth PBS affiliate, KERA, specifically caters to to the north Texas region, so hopefully this film will be of particular interest to them. If I am able to find any horror film festivals that happen to screen documentaries then I might also submit to these.

Although this list is still incomplete, *Hauntology Man* will be submitted to these film festivals:

- DocUtah
- ThinLine Film Festival
- Denton Black Film Festival
- Lone Star Film Festival
- Dallas International Film Festival
- Oak Cliff Film Festival
- Downtown Tyler Film Festival
- Dallas Video Festival
- Ann Arbor Film Festival
- SXSW Film Festival
- Full Frame Film Festival
- Big Sky Documentary Film Festival
- True/False Film Festival
- Austin Film Festival
- Austin Revolution Film Festival
- Little Rock Film Festival
- Slamdance
- USA Film Festival
- Rivercity Underground Film Festival
- Southern Colorado Film Festival
- Texas International Film Festival
- Rockport Film Festival
- Festival South Film Festival

Shot List

- African American Museum
- Bayless-Selby House Museum
- Confederate Soldier Monument (day and night)
- Clarksville, Texas
 - Street signs
 - Downtown
 - Map of its location in Texas
- Denton Civic Center, mural of Quakertown
- Denton County Courthouse plaque
- Denton County, Historical Markers of Denton County.
[http://apps.dentoncounty.com/website/historicalmarkers/historical-markers.htm#Confederate Memorial](http://apps.dentoncounty.com/website/historicalmarkers/historical-markers.htm#Confederate%20Memorial)
- Downtown Denton Transit Center (day and night)
 - Passing trains
 - Railroad crossing lights
 - Empty train tracks
- Denton Farm Park
- Denton, TX street signs/road signs
- Denton Water Tower(s)
- Denton Valley Store (in Callahan County):
<http://www.texasescapes.com/TexasTowns/Denton-Texas.htm>
- Durango Texas Blogspot, "Taking a Walk with the Ghosts in Village Creek in Arlington,"
<http://durangotexas.blogspot.com/2010/05/taking-walk-with-ghosts-in-village.html>
- Durango Texas Blogspot, "Today's Walk with the Keechi Creek Ghosts of Indians & John B. Denton,"
<http://durangotexas.blogspot.com/2012/03/todays-walk-with-keechi-creek-ghosts-of.html>
- Farmer's Branch Historical Park
- FEMA Region IV, 800 N. Loop 288, Denton, TX.
- John Bunyan Denton's grave (day and night)

- Mr. Frosty
- Morrison Corn Kits Grain Elevator
- Old Alton Bridge, also known as "Goatman's Bridge"
- Old Alton Cemetery
- Quakertown
 - Quakertown Park (sign and park itself)
 - Quakertown historical marker
 - Quakertown House Plaque
- Sam Bass and the Big Springs Robbery, Historical Marker (Big Springs, NE)
- Sam Bass Cave (in Pilot Knob, TX)
- <https://texashistory.unt.edu/ark:/67531/metapth12594/>
- Sam Bass' Death Site, Historical Marker (Round Rock, TX)
- Sam Bass Road, Road Sign (in Round Rock, TX)
- Sam Bass Tombstone (in Round Rock, TX)

Archival Photos/Images

Blue Hole, Denton, TX, unknown date. <http://dentonhistory.info/files/page0-1018-full.html>

College of the Industrial Arts (now Texas Woman's University), Entrance, unknown date. <http://dentonhistory.info/files/page0-1119-full.html>

College of the Industrial Arts (now Texas Woman's University), Old Main Building, 1909.
https://texashistory.unt.edu/ark:/67531/metapth29665/m1/1/med_res/
 and <http://dentonhistory.info/files/page0-1123-full.html>

College of the Industrial Arts (now Texas Woman's University), Old Main Building, unknown date. <http://dentonhistory.info/files/page0-1042-full.html>

Comanche Village, painting by George Catlin, 1834.
<http://www.oldthingsforgotten.com/nativeamerican/comvil.jpg>

Dallas Morning News, "Negroes Take Notice," July 1, 1922.
<http://nl.newsbank.com/nl->

search/we/Archives/?p_product=DMEC&p_theme=histpaper&p_action=keyword#coverageMap

Denton, TX, East Oak Street, 1890. <https://s-media-cache-ak0.pinimg.com/originals/a1/b9/43/a1b94326d6a8a4a11f00e79c76db04b7.jpg>

Denton Record-Chronicle, "Some of Denton's Beautiful Homes, Schools, and Churches." July 31, 1919.

https://www.newspapers.com/clip/2564978/denton_recordchronicle/

Denton Square

- Denton Square, Aerial Artist Rendering, 1883. https://upload.wikimedia.org/wikipedia/commons/d/d6/Denton,_Texas_in_1883.jpg
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Theoretical Background

Jacques Derrida's concepts of *hauntology* and Jean Baudrillard's ideas surrounding *simulacrum* and *hyperreality* have some bearing on themes conveyed in *Hauntology Man*. The term *hauntology* gained attention with

Derrida's 1994 book *Spectres of Marx*. In it, he argues that the legacy and permutations of Marxism have had a strange, long-lasting effect on western thought. And, moreover, such thinking tends to haunt many historians and philosophers' understanding of the last 150 years. As Steven Shaviro writes-

Marx, like every other thinker in the long history of Western metaphysics, falls victim to an ontology of absolute presence, and strives unsuccessfully to abolish the uncanny otherness, the trace of non-presence, the non-literal or irreducibly metaphorical, the *differance*, that nonetheless continues to insinuate itself within his texts.

The attraction of hauntology for deconstructive-minded critics arises from the link between a theme (haunting, ghosts, the supernatural) and the processes of literature and textuality in general. That is, much like driving along a moebius strip might be thrilling, it's never really clear how much ground--if any--has been covered. The ambivalence compels yet frustrates. So, to give an example from this movie, the question of who's truly buried in John B. Denton's grave is never going to be solved. In fact, little debate surrounds the true identity of the remains of the person buried on Denton Square, and yet the objections raised as to the remains really being those of John B. Dentons are at least not altogether unreasonable. This doesn't mean John Denton isn't buried on Denton Square. It means enough reasonable doubt exists that any final conclusion to the matter is haunted. It's a *ghost*.

In Viviane Saleh-Hannah's essay, "Black Feminist Hauntology: Rememory the Ghosts of Abolition," she writes: "What is interesting in these reflections is Derrida's use of the verbs 'discovered' interchangeably and 'in

truth' with 'remembered.'" In other words, truth, memory, and fact relate to one another in incredibly entangled ways. Ghosts--such as the ones discussed in this film--they exist because reality and truth remain discursive and uncheckable. Peter Buse, the editor of *Ghosts: Deconstruction, Psychoanalysis, History*, explains:

Ghosts arrive from the past and appear in the present. However, the ghost cannot be properly said to belong to the past...Does then the 'historical' person who is identified with the ghost properly belong to the present? Surely not, as the idea of a return from death fractures all traditional conceptions of temporality. The temporality to which the ghost is subject is therefore paradoxical, at once they 'return' and make their apparitional debut. Derrida has been pleased to call this dual movement of return and inauguration a 'hauntology', a coinage that suggests a spectrally deferred non-origin within grounding metaphysical terms such as history and identity...Such an idea also informs the well-known discussion of the origin of language in *Of Grammatology*, where...any attempt to isolate the origin of language will find its inaugural moment already dependent upon a system of linguistic differences that have been installed prior to the 'originary' moment.

This has much in common with linguistic and ideological components of *simulacrum*, a term that goes as far back as Plato. Jean Baudrillard and Gilles Deleuze have been important thinkers in this area, which examines similarity, likeness, and representation. Baudrillard identifies four levels of simulacrum that may or may not provide accurate representations of reality and/or truth. These are 1) basic reflection of reality, 2) perversion of reality, 3) pretence of reality and, 4) the simulacrum itself, which does not reflect a true reality whatsoever. In bearing no resemblance of reality the simulacrum becomes accepted as its own form of truth. So, though the respective

simulacrum does not have any real relationship to reality many people will assume it does. Disneyland is a famous example discussed by Baudrillard where, in essence, he argues that the safety, beauty, and wholesome nature of 1950s America that is portrayed at Disneyland persuades visitors to become nostalgic for an era that never existed. Simulacra are not copies or even symbols of reality but rather they serve to convince people of realities that are, in fact, not real. Baudrillard calls this the *hyperreal* because the simulacrum is, for many, more real than the reality. Dino Felluga writes:

Baudrillard illustrates how in such subtle ways language keeps us from accessing "reality." The earlier understanding of ideology was that it hid the truth, that it represented a "false consciousness," as Marxists phrase it, keeping us from seeing the real workings of the state, of economic forces, or of the dominant groups in power. (This understanding of ideology corresponds to Baudrillard's second order of simulacra.) Postmodernism, on the other hand, understands ideology as the support for our very perception of reality. There is no outside of ideology, according to this view, at least no outside that can be articulated in language. Because we are so reliant on language to structure our perceptions, any representation of reality is always already ideological, always already constructed by simulacra.

It seems that Denton's Confederate Monument can perhaps be considered a simulacrum because, at least at the time of its erection, it too made viewers proud and/or nostalgic for an era that, most likely, never really existed according to the respective assumptions of many passersby. Nearly 50-years had passed before Denton built its Confederate Monument. It's a structure built to remember someone or something that, quite

possibly, those whom brought the monument to Denton have little to no recollection.

CHAPTER 2

PRODUCTION

I made far more mistakes than I thought possible. Still, I suppose I shot enough footage to cover for many of my other shortcomings. Of course, there were also a number of technical issues, scheduling conflicts, and the occasional butting of heads amongst crew members. Needless to say, all the above exponentially exacerbated problems during production, and I'll probably continue to stress over some in the months to come. But, thankfully, I feel there were a fair amount of successes as well, especially with the Steadicam and Shaun Treat's willingness to participate.

In our MFA program, we make three films for the program. In summer 2015, 2016, and 2017, I also attempted my own documentary projects independent of the program. With each documentary, with every day I use a camera or edit, I have continued to improve, but I'm surprised at just how much effort and mental exertion I must exhibit for even a subpar product. Film production is work. It's labor intensive, trying and taxing. I've learned that if the critical faculties are laxed then meaningful taping doesn't occur. There's much to be considered--depth of field, framing, angling, movement, ISO, sound quality, etc.--but, more importantly, some motivation needs to reside behind the image. This is true before cutting a movie. A director needs to know why they've pressed record. With this film, I'd say 98 percent of the footage I captured does not make it on screen but, for the most part,

the images I captured were still necessary. With a few exceptions, I could always envision any given moment of footage making it into the final cut. As such, I'm constantly grappling with balancing the technical with the emotional.

One example of this was when I was grabbing shots on the evening of Saturday, October 21. I recalled that during his tour Shaun talks about Andy's Bar (the Paschall Building) being the oldest building on Denton Square. During the tour, it was quite difficult to grab shots of the buildings because Shaun was the primary focus so, on the night of the 21st, I grabbed a few angles of Andy's Bar. Originally I thought I'd use this image in juxtaposition of Shaun talking about the building itself but, ultimately, one of these shots appears in the movie within the "grandfather clock" sequence. I suppose this is as much a post-production note as it is a production note but, for me, the lesson is that the motive behind the image is always in flux and malleable. Or, stated another way, the reason an image gets recorded might be far different than the reason that same image gets shown.

In terms of other specific instances, as I've said, mistakes were made. Most regrettable is the lost of about five hours of footage spread across two separate SD cards. And I have no explanation--believe me I've tried to retrace my steps and understand what happened. The cards weren't lost and, unfortunately, they were formatted before the issue could be more closely examined. This missing footage occurred on three different days but

I also have footage from each of these shoots as well. It's haunting, actually. My production has it's own ghost, so to speak. But, nonetheless, I'm missing footage from October 15th, 20th, and 21st, though I do have footage from these shoots as well. But that only makes the situation even more baffling. During editing, I wasted a half day on five different days looking for this missing footage. I used this time because I refused to accept that I didn't possess it somewhere. I mean I even recall seeing the missing footage while in the editing lab, so the question is where did it go? I just can't explain why it isn't on my hard drives or, if I can be so bold, why it is no longer on my hard drives. I spoke with Michael Mullins, the camera operator whose footage is partially missing, and he said he'd only used a single SD card on the 15th. Since I do have *some* footage from this card it might be that either the file or the card itself has been corrupted.

During editing I did have a hard drive fail but this drive didn't have the missing footage in question. Much like the true whereabouts of the real John B. Denton, I'm simply never going to know what happened. The takeaway, as a director, has to have something to do with detail, patience, and preparation. I just don't know. I feel as though I was careful and properly transferred all my footage. I have the majority of the film saved to five external hard drives. I really don't know what went wrong, but I'm so scared of it ever happening again that I know I'll never make the same mistake.

Unfortunately, one of the missing SD cards was the center camera from the October 15th ghost tour. I have footage from this camera at the last stop of the tour--at the Confederate Monument--but nothing else. Again, I'm just utterly confused. We shot the main ghost tour with three cameras, but I don't have footage from one camera and a second camera operator incessantly stopped during recording. In all, I have 19 clips from this second camera so, after syncing three of these clips with the sound, I abandoned using this footage as well. It was just too time consuming and, frankly, I was pretty unhappy with its quality anyway. I don't know why this particular camera operator kept stopping tape but I do know he insisted on shooting handheld for the duration of the tour. He was beyond insistent to this matter, so I obliged him. I made sure he understood this would be nearly three hours of shooting without a tripod then had another friend return the superfluous tripod back to my car. But, alas, it's obvious his arm tired early and often. As a result, in the film I rely almost solely on the Steadicam camera shots during the ghost tour. Another reason I rely on the Steadicam stems from the setbacks caused by lost footage. I'm missing most the footage from the center camera from the October 15th ghost tour, so KC Kennicutt's Steadicam footage is a big part of the movie. This does mean I couldn't really cut around the China ball light, so I can only hope viewers will get used to seeing it.

However, I'm mostly fine with this. During filming on the ghost tour of October 15th, I carried Shaun's talking points with me and used the paper to make my own notes as well. As the tour proceeded, it became obvious to me that Shaun's tour would have a less prominent place in the film than I had originally anticipated. A ghost tour is one medium. A short documentary is another. Even I was having trouble keeping up with every detail--and these were stories I'd heard numerous times by this point. I began to doubt that I'd be able to engage an audience just with Shaun's stories on their own. Beyond the tour, I was going to need other visuals, other themes, other exposition.

This is where many problems occurred: feasibility. In fact, two days earlier we'd encountered a problem with access to filming inside the courthouse even though we'd already been given permission. On October 13th, we had a crew of seven people ready to film Shaun give a ghost tour from within the Courthouse-on-the-Square. In terms of securing footage for *Hauntology Man*, this was exciting stuff. We were going to be able to film in the courthouse at night, as well as go into the clocktower. We'd be able to get plenty of unique images for the film, plus Shaun had altered his script for the special occasion so we were going to get to capture him in rare form. Shaun had taken care of the arrangements. If I'm not mistaken, this particular tour was intended to be a fundraiser for the Denton Rotary Club and it had had to be approved at a city commissioner's meeting. When

Shaun pitched the idea, he specifically mentioned our film in order to make sure we were approved. He was quite adamant that we had nothing to worry about but just five minutes prior to that evening's ghost tour Judge Mary Horn's assistant, Kate Lynass, denied us any and all access. She permitted Shaun to conduct his tour but she would not let any of the crew enter the building (even though one of the people taking the tour had brought a DSLR himself). This seemed mean spirited, especially considering that cameras are always allowed in the courthouse during regular hours. Ms. Lynass wouldn't even allow our audio engineer, Garrett Graham, to enter. As a result, most all of the evening was wasted. The crew did what they could--shot around a the square a little--but I think only one shot from this evening has made it into the final cut of the movie. As a director, I'm not sure what I learned here. A few years ago, on the final weekend of making my short documentary *Circus City, USA*, each of the last four days of shooting had to be drastically altered just minutes or hours before filming. We were rained out of two different cities the first two days and we had rather important interviews get cancelled on the second two days. On the fly, I had to reconfigure the respective afternoon's shooting schedule but, to some degree, I was still able to get meaningful work done. I'm mentioning this because I think such circumstances are common to documentary and, as a director, I need to be fully aware of any subsequent options and contingencies. However, in the case of the cancellation on the 13th, it just

never occurred to me this was a possibility at all. I can check ahead for the possibility of rain but I don't know if I can check ahead for the possibility of someone being disagreeable and obstinate. Ms. Lynass, in my opinion, had no right to do what she did but I also had no one in which to appeal. I wanted to argue with her more but I also didn't want to harm Shaun's relationship with the Rotary Club or his other acquaintances at the courthouse.

Unlike *Circus City, USA, Hauntology Man* focuses on a single individual. If he's not available, then I can't just go grab a different tour guide to fill-in. Everyone arrived in separate cars so filming elsewhere didn't seem to make much sense. The sun was down. We had a pile of equipment on the courthouse lawn. Crew members had already been paid. It was just a bad situation, all-around. At the street level, we were even able to get footage of the ghost tour climbing the ladder leading to the clock tower, and yet even this footage doesn't even appear in the movie. It was an auspicious and disappointing evening. While Shaun gave a two-hour tour within the courthouse, I carried a camera with me the whole night, shooting anything that struck me as having potential. We felt obligated to wait on him to finish and then, afterward, we all went to a local bar where I also took the camera and shot footage. This was the only time where my shooting was unguided and a bit irrational. I think I was just trying to make up for the lost opportunity. Shaun seemed exasperated too.

Similarly, as I've mentioned, as production on the film continued it became clear the documentary needed to emphasize Shaun and his message rather than any one particular story he tells on his tour. Shaun and I made several attempts to conduct a sort of roundtable interview/conversation between Shaun and historians, hobbyists, archivists, etc. Unfortunately, nothing ever materialized from these efforts. If the film is ever expanded upon, such an endeavor might be worth pursuing. Potentially, this would help give some weight to the stories outside of Shaun's perspective. But, at the same time, if the documentary strays too far from Shaun then the movie becomes about something else. In so doing, such an approach risks making accuracy the focus of the film when, really, the film is about the unreliability of certain forms of accuracy.

Since beginning to plan this documentary in February, I'm pretty sure Shaun and I have become fairly good friends. As such, I'm fairly confident that our conversations can bring about material that a formal interview with a stranger never could. On Friday, September 8th, Shaun came to my house to make dinner. The plan was to film him cooking while he and I talked about ghosts. The day before, I'd purchased two Lexar 128GB Professional 1000x UHS-II U3 SDXC memory cards. One of my camera operators, Michael Mullins, suggested them. But they didn't work. They still don't work. I've had about 12 individuals take a look at them and no one can get these two particular Lexar cards to format and/or record. Once again, this

production has its own ghosts because these are the exact same model of SD cards Mullins used on some of our other shoots. Anyway, the issue with the Lexar cards was another setback. After 45 minutes of rifling through some of my many other SD cards, I was eventually able to film with Shaun for a few minutes in my backyard. The production value is quite low but part of this shoot does make it into the film a couple of times, including the opening shot of the movie. For all practical purposes, this interview was an accident. Shaun went outside for a smoke break and I pressed record just because I hadn't recorded anything all night. The interview was supposed to be inside in the kitchen. Instead, it was outside in poor light. Another problem here is audio.

Actually, audio is an issue throughout the movie. There's a lot of unnecessary sound throughout. But, on this night, I couldn't get the Lectrosonic wireless receiver to remain turned on. I mentioned this in an email to Brian Krieger but I don't think he understood what I was communicating and then, once again, during an interview with Shaun in the IOOF Cemetery on Friday, November 17th, the Lectrosonic wireless receiver I was using kept shutting off every 90 seconds or so. And, yes, the batteries were brand new. I brought two boom mics as backups but, in the final cut of the film, a fair amount of assorted street sound detracts from the quality of this interview. We'd postponed this interview several times and we only had 10-15 minutes of daylight left; I decided to just roll with it.

Speaking of the IOOF Cemetery, Shaun had organized a special haunted bike tour for Tuesday, October 17th. This shoot was also a disappointment. Originally, Shaun had agreed to wear a 702 recorder during the tour but once he strapped it over his shoulder, he realized it was going to be too cumbersome to wear for the entirety of the seven-mile ride. So, for all practical purposes, no audio exists from this evening. Shaun had specially tailored his bike tour, much as he did for the October 13th courthouse tour. I had two people helping me this evening but, just as the tour was beginning, Shaun told me that he was conducting the final story within the IOOF Cemetery. I hadn't brought a light so, while Shaun led his bicycle ghost tour around Denton, I ran home to grab a light while the other crew members tried to keep up with Shaun and his biking group. This proved quite difficult. Keeping track of the path of the cyclists, finding parking, getting close enough to get intelligible audio--we had very little success. I did eventually get a LED light and caught up with the haunted bike tour, but their spirits were waning. One cyclist had a flat tire and another had brought two children along, so the group was losing momentum. The decision was made to end the haunted bike tour early, little footage was acquired this evening, and we did not get our haunted story in a graveyard.

Part of the lesson seems to be that I can't do this alone. Filmmaking is collaborative--even when it's a tiny, student production. The technical issues, scheduling issues, transportation issues--they're my responsibility,

but the quality of the work suffers when some of these duties don't get pragmatically distributed. I should definitely add that Michael Mullins' willingness and assertiveness to build a homemade light for the October 15th ghost tour was incredibly helpful and appreciated. And while I'm at it, camera operators KC Kennicutt, Niki Pence, Rudy Cervantez, and audio engineer Garrett Graham were also profoundly helpful in this production.

CHAPTER 3

POST-PRODUCTION

For better or worse, I'm definitely a stronger editor than I am a camera operator or cinematographer. In my assessment that's the case, anyway. As I mentioned in my production notes, during the ghost tours I carried around a copy of Shaun's crib sheet that he'd use to double check his facts. As I listened to the tales he'd expound--first on the tour and, later in the editing lab--I grew increasingly anxious as to how I'd interweave Dr. Treat's exposition within a story that documentary audiences would engage. As has been discussed during the prospectus defense--I worried as to whether this story is about Denton, about ghosts, about a ghost tour, about Shaun's personality, about north Texas history? I did my best to give each of these their due attention and, depending on the day, I vacillate as to which is the most dominate. I suppose I'd put it this way: *I made a documentary about how history has many unfortunate and uncomfortable realities and, depending on the narrative, occasionally what is and is not historical should also also be found as unsettling.*

As I watched the footage, my initial response was to try to get an audience to care about and engage with Dr. Treat. Obviously some people are never going to do this but, if there's such a thing as a collective audience, it made sense to encourage them to invest in Shaun as a person, as an individual. If this happened then the viewers would be more likely to

care about Shaun and what he had to say on his tours. While I'm sure a number of acceptable openings to *Hauntology Man* exist, I opted for an introduction that explained, both, Shaun's identity and his role as tour guide. He's an Arkansas native, rogue academic, and a history buff. His interest in ghosts is a subset of his interest in history. Or perhaps it's the other way around.

All of this to say, as an editor, I chose to make *Hauntology Man* as character driven as possible. I wanted to succeed in my depiction of the information but I suppose I felt that, even if I failed in this endeavor, I could get at least some viewers to invest in Shaun as a person. In fact the inclusion of the Bayless-Selby narrative was a total accident. Personally, this might actually be my least favorite story he tells on the tour but, cinematically speaking, including it makes sense. Not only does he conduct part of the tour in front of the house but his interactions with workers at and visitors to the museum adds to his appeal. He's personally invested in these tales to the extent that he has even tried to fight ghosts himself. After all, his efforts at the Bayless-Selby House even made the news in the *Denton Record-Chronicle*. However, in terms of *Hauntology Man*, the Bayless-Selby narrative ends anti-climatically. I tried four variations of resolving the Bayless-Selby story with the speculation as to whether Farmer Bayless still haunts the house, but none of these approaches worked. I tried this with Starr Campbell (the woman on the porch at the Bayless-Selby house),

Shaun, actors inside the house, and intertitles. Even as I write this, it sounds as though such a communication belongs in the film but, truly, none of these felt right. I spent two or three hours trying to devise a way to more formally resolve the Bayless-Selby narrative in the documentary but, finally, opted for the less conspicuous version that appears in the movie.

During the editing process, it became increasingly confusing as to which stories conveyed by Dr. Treat would be most relevant to a documentary audience. Moreover, I wanted viewers to care about his stories even if they had no direct knowledge of Denton, Texas. In other words, I tried to edit the film for a general audience, not an audience residing in north Texas. All this, issues is what concerned me about the John B. Denton narrative but, in the end, I think I succeeded in conveying a universal idea through a particular example in John Denton. He could be the patriarch in any city. This means that, like most any founding father, he's neither more righteous nor above reproach. He had good intentions, but he didn't follow his preconceived notions to their logical conclusions.

Surprisingly, I had to omit the entirety of the Sam Bass narrative from *Hauntology Man*. I love these tales but, as I developed the film, it became increasingly apparent that I wouldn't be able to include Bass' story in the documentary. For sure, the myth of Sam Bass as a Robin Hood on a fast horse easily falls into Dr. Treat's larger arguments regarding hauntology. With that said, the Bass narrative did not easily align with John B. Denton,

Quakertown, or the Denton Confederate Monument. In other words, it makes sense why Shaun talks about Sam Bass on his ghost tour but that doesn't mean Sam Bass fits smoothly into the documentary's narrative. Prior to production, one of my concerns was that Sam Bass reflects an individualistic, personal tale while Quakertown portrays a more generalized "ghost" of early 20th Century Denton. I was also quite worried about how I would represent African American culture, history, and perspectives. Regarding this matter, I had tough decisions. The film is mostly about Dr. Treat but obviously neither he nor myself are people of color. There was no perfect formula to deal with this, but I suppose I did two things: 1) included Denton activist Willie Hudspeth in the film and 2) I refrained from using the informal, "street" interviews about Quakertown and Denton's Confederate Monument. I quite liked what several people had to say about these issues--one man had even told an interesting story about researching Quakertown himself and often visits the park to use his metal detector--but he and the other people that went on camera were white. It didn't seem prudent to use their perspectives.

However, in relation to Denton's Confederate Monument, discussing Quakertown does make intuitive sense. Willie Hudspeth's participation in the movie and his local activism also helps to give a personal element regarding how the Confederate Monument gets depicted. Even now I worry as to how I depicted him or if I should have included more of his point-of-view.

Contrastingly, no other Dentonite can speak on behalf of Sam Bass or his interests. This is also the case regarding John B. Denton, but I think the real difference between John B. Denton and Sam Bass' stories becomes that Bass' tale is far more elaborate, complicated, and lengthy to tell. With John B. Denton, his grave itself is a real part of the story and everyone--Shaun, his listeners, and the camera--hover directly over it. With Bass, Shaun Treat and his ghost tour have only buildings at which to gaze. That is, the audience is less visually and emotionally connected to a Sam Bass narrative. Similarly, in terms of the documentary, only three or four photos of Bass exist. Plus, Sam Bass's outlaw led him to a great many places outside Denton and, moreover, on Dr. Treat's tour he names the other people in Bass' gangs and the Texas Rangers that were ultimately Bass' demise. Hence, in order to include Sam Bass in *Hauntology Man* and in order for it to make sense to an audience, a lot of names would need to be mentioned in juxtaposition with a number of backstories and a great deal of exposition. In short, it I realized it would just take far too long to establish Bass as a character in order to get a documentary audience to care about him and understand his connections to Denton. At nearly 48-minutes, the documentary is already long enough.

Learning to leave things out--to cut--is a healthy and mature skill. With that said, the last moment I added to *Hauntology Man's* timeline was Shaun leading his tour through an alley and joking that a trash bag is

haunted. I loved this because it humanizes Shaun and I suppose I just found it funny, but during the many hours I spent editing I never found a place to include this in the movie. Even now I wonder if I forced it. Should I have just accepted that this didn't need to be in the movie or does it add something, albeit a small something? I just don't know. Even Dr. Treat's webpage, *Denton Haunts*, does not get discussed in the movie. Again, I just never found a point of entry at which to bring it up. On camera, Shaun also told a fun story about how he decided to begin his ghost tours. After taking a ghost tour in south Texas, he realized the only real preparation needed to lead a ghost tour is stories "and a sandwich board." To which Shaun added, "I had the stories. All I needed was a sandwich board." I decided that, despite the entertainment value of the story, it detracted from the documentary's story. It seemed to shift the weight of the film from something argumentative to something autobiographical. The reason why Shaun chose to give the tours, in the context of the film, would be a digression I think. During post-production, I came across a *Wedentondoit* article explaining that, after DNA testing, it turns out the bones in John Denton's grave are in fact those of some sort of pig. Needless to say, this would demystify a good deal of the film's leaning on Denton's burial place as an example of uncertainty. Ironically, the fact that it's not John Denton buried on Denton Square proves Shaun's point but I just didn't see a way the film could capitalize on this

discovery. Still, as I mentioned above, I made many tough choices about what content to include and exclude.

I'm not thrilled about the need for the intertitles but they do pass by quickly. During editing, I had to make choices as how to condense Shaun Treat's telling of his tales with *Hauntology Man's* telling of those same tales. Even with the use of intertitles, I think it would have taken another six or seven minutes to thoroughly fully unveil the Sam Bass narrative and unpack its relation to Shaun's reasons for using such a story on his ghost tour. Intertitles, in my opinion, slightly push viewers out of the dream so I tried to use them sparingly but, even so, they have a fairly prominent presence in the John B. Denton, Confederate Monument, and Quakertown sequences.

As a documentarian, I've come to thoroughly enjoy how meaning can be assigned to an image. This of course happens in fictional films as well but, typically speaking, only arthouse and independent cinema have this fortune. Contemporary Hollywood filmmakers are rarely afforded the opportunity to experiment with metaphors, allegories, or just plain visual evidence. The Classical Hollywood model is too utilitarian for this. Anyway, what I'm trying to communicate is some of my examples of successful editing. I'm thrilled with the juxtaposition of the IOOF Cemetery sign with Shaun talking about the "movement" of society and modernity. Behind the sign, cars begin traveling in either direction--calling progress into question because, after all, which way is correct? Furthermore, with the cemetery

sign remaining at the center the image this, as I see it, also comments upon the limits of any single individual's efforts. We work hard to change the world and yet, like the cars behind the sign, we might be on the wrong path. No perfect formula or standard exists by which to gauge our efforts. Is this not a visual representation of hauntology's meaning?

Similarly, I'm also quite happy with the image of the rope being woven in juxtaposition to Dr. Treat's definition of *ghost*. We can't quite make sense of what we've seen and yet this confusion gets blended and codified with how we tie things together. Although it might be a finished rope, in the context of ghosts and hauntology, we will always question at least one of its strands. Thus, we never fully know at which moments we may trust in the rope to support what which we hang from it. Our assumptions, beliefs, facts, historical records, and preconceived notions have a thread of vulnerability.

APPENDIX
SUPPLEMENTAL MATERIALS

Budget

Budget for *Hauntology Man*

Director: Adam Michael Wright

HD Video: 25:00: USA: March 2017: US Dollars

Description	Rate in \$US	Quantity	Duration	Total Cost	In Kind	Cash
PREPRODUCTION						1000
Rights & music	200	5	For songs & images	1000	-----	1000
PRODUCTION						780
Producer/Director	2000	6	weeks	2000	2000	0.00
Consultants/Experts/ Honoraria	1000	6	weeks	1000	1000	0.00
Sound Recording	350	9	days	3150	3150	0.00
Camera package	2235	3	weeks	6975	6975	0.00
Lighting & Equipment	750	3	weeks	2250	2000	250
Meals (4 Crew)	12	10	3 daily meals	480	-----	480
Gas (100 miles)	00.35	100	miles	50	-----	50
POST-PRODUCTION						0.00
On-line editing suite Editor	200	10	days	20000	20000	0.00
Insurance	1750	30	30 days (one month)	1750	1750	1750
Outreach And Impact						3950
DVD Authoring	3	150	150 copies	450	-----	450
Poster Press Kit Materials	10	50	kits	500	-----	500

Shipping	5	50	shipments	250	-----	250
Festival Entry Fees	50	40	Entry fees	1750	-----	2000
SUBTOTAL						7480.00
Contingency	10%					7480.00
Fiscal Sponsor Fee	5%					374.00
GRAND TOTAL						7,854.00

Personal Release

Participant Name (print name) _____

Program Title: HAUNTOLOGY MAN (This is a working title)

Production Dates: June-August 2017

Location: Denton, Texas

In consideration of my appearance on the above Program and other good and valuable consideration, receipt of which is hereby acknowledged, I hereby authorize **Adam Michael Wright** (Producer) to record my name, likeness, image, voice and participation in and performance on film, tape or otherwise for use in the above Program or parts thereof. I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world. I understand that I have no rights to the Program or any benefits derived therefrom.

I consent to the use of my name, likeness, voice and biographical material about me in connection with the promotion of the Program.

I represent that I have the right, capacity, and authority to enter into this agreement (the "Agreement") and that my participation and performance and the rights I have granted in this Agreement will not conflict with or violate any commitment or understanding I have with any other person or entity.

I agree to indemnify and hold harmless Producer from and against all claims, losses, expenses and liabilities of every kind including reasonable attorney's fees arising out of the inaccuracy or breach of any provision of this Agreement. I expressly release Producer from any and all claims arising out of the use of the Program.

This Agreement will in all respects be governed by and interpreted, construed and enforced in accordance with the laws of the State of Texas

This Agreement represents the entire understanding of the parties and may not be amended unless mutually agreed to by both parties in writing.

Participant Signature_____

Date _____

Address_____

City, State, Zip_____

Email Address_____

Phone_____

I represent that I am the parent and/or guardian of the minor who has signed above or is the participant in the Program. I agree that we both shall be bound by this Agreement.

Parent/Guardian_____

Date_____

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